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## AMERICAN ART NEWS.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

## THAT PICTURE LOSS STORY.

The tracking of the sensational story, recently published by a daily, and re-published meekly by other dailies, of the loss, through fire on the French Line freighter Mississippi, on that boat's last voyage from France, of a million dollars worth of Old Masters consigned to leading Paris art houses with New York branches, is reminiscent of the negro hunter's description of the wagon road through the wood which "narrowed into a squirrel track and ran up a tree."

While there may have been some slight injury to certain cases, containing art works in the hold of the Mississippi, it probably did not amount to much, the firms to whom the cases were consigned and the Insurance Companies are not worrying over the matter, and the story, in any event, was grossly exaggerated, presumably for the benefit of a public, tiring of war news.

## HOW WAR MAY BENEFIT ART.

The opinion is strongly held in certain art circles here and in Europe that the war may prove a blessing in disguise where the interests of modern art are concerned. There is every indication that the larger part of our present artistic output is produced from an outworn inspiration, that it tends to a fatal conventionality and is barren of vital, life-giving force. The thorough uprooting of an art which has reached this stage, must follow hard on the heels of a calamitous upheaval such as the present, and if we go for precedent to the records of other nations we shall find that periods of war have, in superseding those of smug, self-complacent content, brought about inevitably an epoch of artistic splendor, when the great issues which lie beneath the mere superficialities of social life have asserted themselves and taken the place of the trivial and the superficial.

Evanescent phases of artistic energy, such as "Cubism" and "Post-Impressionism," will be hard put to it to retain any hold on life at a time when really great issues are at stake, and it may be safely estimated that only that which is truly and genuinely sincere and earnest, can hope to keep its hold on the minds and hearts of men who have lived through a period of stress such as the present.

## EXPOSITION JURIES FINISH.

The Eastern Juries, called together to pass upon art works submitted for the Fine Arts Department of the San Francisco Fair, have finished their not over onerous task, and Mr. John E. D. Trask, Fine Arts Director, has departed. It is learned that some 60 pictures were selected by the New York Jury out of the 900 or more offered. This small proportion, due to the fact that so many pictures have been "invited" that space is lacking is, however, an improvement on last year's Pa. Academy show, where 14 pictures were accepted by the Jury out of 600 offered.

## OBITUARY

## Herbert Bailey.

The recent sudden death in London of Mr. Herbert Bailey, editor of the "The Connoisseur" adds yet another to the long list of personalities, outside the scope of the war, who have passed away of late. Mr. Bailey, was a man of exceptional abilities and might well have made his mark in any career he adopted. His enthusiasm for work, for years as a life insurance agent and later as an art writer and publisher, infected all around him and his enterprise and resource likewise inspired those with whom he came into contact. He was the author of several monographs on famous artists as well as a "Life of Lady Hamilton."

## Charles P. Sainton.

Charles P. Sainton, portrait painter and member of the Royal Institute of Painters in Watercolors, died Dec. 3 at the Presbyterian Hospital. Mr. Sainton lived in London, where he was born, June 28, 1861, the son of the late Madame Sainton Dolby, the violinist, and Mr. Prosper Sainton. A number of his silver points are on exhibition at Arthur Ackerman and Son's, 10 East 46 St.

The artist deceased, was educated at Mr. Hasting's School, Harrow, and studied art at the Slade School, University College, and afterwards in Florence and Paris. He first exhibited at the Royal Academy in 1887. Two years later he was represented in the Paris Salon, and in 1892 he held his first silver-point exhibition at the Burlington Gallery. Mr. Sainton left a wife, one daughter, and three sons. One of his sons is at the front with the British army.

## CORRESPONDENCE

## WANTS AMERICA TO PROTEST.

Editor AMERICAN ART NEWS.

Dear Sir:

It is generally said that Brussels, Antwerp, Ghent and Bruges are mined, and will be burned before the Allies re-enter those cities.

Neutrality is sometimes an accomplice to a crime, when it knows it is going to be committed and does not prevent it. The United States must warn Germany at once, even without immediate threat, that cities and civilians, as well as immortal art treasures and historic monuments must be respected in the future. They belong to the world and not to a single country. Art has no nationality.

An influential art committee, should be formed the most philanthropic action to be taken under these sad conditions, imaginable, and urge the government of the United States to act at once, as suggested by Maurice Maeterlinck. Such a campaign will bring international fame, and upon its success will depend the gratitude and the honors that France and Belgium will bestow upon the United States.

If Germany was not fully aware that the Allies will win, sooner or later, the University of Louvain and town of Ypres would not have been destroyed. If Germany thought it could keep Belgium, it would surely respect Belgian monuments.

If the United States does not interfere at once, the ruins of Carthage will be the only parallel in history to the future ruins of Belgium, and like Marius, all the lovers of art will weep in contemplating the burnt remains of the art treasures which were to be a joy forever.

Yours sincerely,

Edouard Brandus.

199 Avenue Victor Hugo,  
Paris, Nov. 23, 1914.

## Lecture Promenades on Tapestries.

Editor AMERICAN ART NEWS.

Dear Sir:

While the recent Tapestry Exhibition in the Albright Gallery has been a great success, it is not of the tapestries that I wish to write, wonderful as they are, but of the Lecture Promenades. These or "Walk Talks" as they are properly called, not only held the interest of visitors, but vastly increased the attendance at the exhibition.

Before the day set for the opening, I wrote to the local art high and upper grammar schools, churches and all societies and clubs, pointing out the especial interest of the tapestry exhibition, and inviting them to make appointments by telephone for special lecture promenades. The invitation was, of course, supplemented by considerable publicity in the newspapers. The response was immediate and from 100 to 500 persons followed Mr. Geo. Leland B. Hunter around from tapestry to tapestry in the Gallery every afternoon. Evidently they went home and told their friends, for the attendance at the exhibition constantly increased and the number of catalogs sold was larger than for any previous exhibition. Undoubtedly an interesting exhibition, whether it be of paintings, bronzes or tapestries, is important and helpful toward the artistic uplift of a city. But I believe it is a serious and foolish mistake for museum directors to allow their efforts to rest here. Nor is it even enough to provide by suitable publicity for a large attendance at such exhibitions. It is of imperative importance to have the crowds properly instructed when they reach the exhibition, so that they may go away with the feeling of inspiration that comes from having heard art works discussed and illustrated by an authority.

The tapestry exhibition has been, in every way, a great help to the Albright Art Gallery and to the citizens of Buffalo, and the most important cause in making the exhibition appreciated by visitors of all ages and all classes, from school children of ten to carpenters and builders of seventy, and from women of fashion and men of leisure to milliners, dressmakers and decorative salesmen, were the Lecture Promenades or "Walk Talks" made by Mr. Hunter.

Cornelia B. Sage, Director.  
Buffalo, N. Y., Dec. 7, 1914.

## David Bendann.

David Bendann of Baltimore died in that City, Dec. 6, aged 79. He was born in Richmond, Va., and early in life became a noted photographer. Eminent men were his subjects, among them Buchanan, Lee, Jefferson Davis, Horace Greeley and others.

## K. M. Takahashi.

Kosen M. Takahashi, prominent Japanese artist, architect and magazine writer, 37 years old; died in St. Louis, Dec. 4, after an illness of several months. The body was brought to New York for burial.

## ART BOOK REVIEW.

"A Wanderer in Venice," by E. V. Lucas, \$1.75 net, Macmillan Co., N. Y.

This book, attempting no pedagogic ciceronage, will prove a most companionable accompaniment of a visit to this exotic city. The little necessary history which it contains is so cleverly interwoven with the lighter vein of the matter, as to illuminate without appearing to instruct. The title is excellent, since the reader is led casually about the streets, through churches and palaces, into museums, and upon the canals, without too much system, or wearisome detail. There is a fine appreciation of the Giovanelli Giorgione, and chapters upon the Doges' Palace, San Marco, the Piazza, the Grand Canal, the Accademia, San Rocco and Tintoretto S. S. Giovanni e Paolo, and the Island Afternoon Entertainments. The book is illustrated with sixteen illustrations in color by Harry Morley, and thirty-two photographs from paintings and a map.

## "INTERNATIONAL STUDIO."

The "International Studio" for December is chiefly interesting for its illustrations of Monuments of Flemish Architecture from photographs taken by the late Sir Benjamin Stone, each bearing a descriptive caption. There is no text. Handsome views are shown of the Town Hall, Louvain; the Grand' Place at Brussels; Hotel de Ville, Ypres; Grand'Place, Bruges, etc.

A short article on the Panama-Pacific Exposition also carries six interesting drawings by Jules Guerin, illustrating the plan and special features of the Exposition.

There are illustrated articles on "A Western Renaissance," by Lena McCauley; "The Vonnos," by Charles L. Buchanan; Charles Sargeant Jagger, a rising British sculptor, by I. G. McAlister, and "Some Notes on the National Gallery of New South Wales," by William Moore. The first of a series of reproductions of some famous miniatures from the Morgan collection, forms the frontispiece, and an article on the subject, "The White Cosway," is contributed by Dr. George C. Williamson, the cataloger of the collection.

## FROM OTHER CITIES.

There is on view to Dec. 15 at the Mattatuck, Conn., Historical Society's Hall, 42 paintings by American artists from the Macbeth Galleries.

The Kit Carson home, one of the landmarks of Taos, N. M., is to be turned into an art museum.

An exhibition of works by American artists is on to Dec. 15 at the State University at Norman, Okla.

Michel Jacobs, a Canadian painter and sculptor, who has spent much of his life abroad, is in Washington with a commission from a well-known German art collector to paint a portrait of the President.

Martha W. Baxter has returned from her summer studio at Lenox, and is settled for the winter at her Sherwood studio, where she will continue her work in miniature and oil portraits.

Albert Groll returned recently to his Gainsborough studio from the California Coast. He painted in New Mexico and the Grand Canyon before going to Carmel-by-the-Sea where he painted for several weeks.



DR. WILLIAM BODE OF THE BERLIN  
NATIONAL GALLERY FROM AN  
ETCHING.